

Ezio Pinza Coming To Dennis Theatre

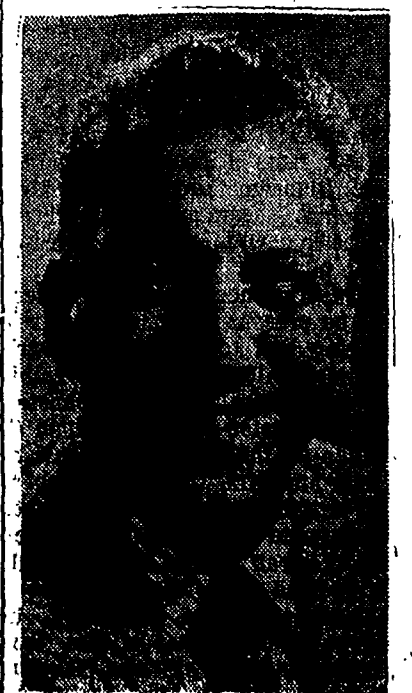
Ezio Pinza, noted basso, and nationally famous co-star with Mary Martin of "South Pacific" arrives on the stage of Richard Aldrich's Cape Playhouse in Ferenc Molnar's rollicking comedy, "The Plays The Thing" for one week only beginning Monday evening, July 27.

His appearance in this most famous of all Molnar comedies marks his debut as a straight dramatic actor under the directorial banner of Ezra Stone. "The Plays The Thing" designed by Gary Smith of the Playhouse staff, will play the Cape Playhouse for a week of eight performances which include matinees on Wednesday and Friday at 2:30 P.M.

The supporting cast for Mr. Pinza will include Vilma Kurer, Francis Compton, Alexander Clark, Philip Loeb, Michael Wager, Ty Perry. Francis Compton was a member of the Gilbert Miller cast for "The Plays The Thing" starring Louis Calhern when the Molnar comedy was done in revival for Broadway in 1948.

Mr. Pinza, following his fabulous 14 months on Broadway in the Richard Rodgers-Oscar Hammerstein

2nd success "South Pacific" achieved a fame as a new matinee idol. Lured to Hollywood by attractive contracts he made several motion pictures which he later publicly viewed with some disfavor. The former Metropolitan Opera star



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left Hollywood and has in recent months been active in television. His return to the legitimate stage in "The Plays The Thing" thus has

considerable importance both to the star and to his public, a public which, among other things, has made his a top recording artist. The Molnar comedy is considered a delightful theatrical medium for Mr. Pinza's return to the stage.

The story of "The Plays The Thing" is a novel form of a play within and about a play. "Turai" is a playwright, and to save the romance of his associate, Albert, he invents a play to protect Albert's fiancée from compromise. The story of "The Plays The Thing" then turns to a satirical analysis of how an author deals with his own characters in telling a story, ultimately showing how ridiculous a writer can make his actors appear.

Governor Urges Study Of Bass

An intensive three-year study of striped bass resources in Massachusetts is favored by Governor Herter, his office announced yesterday.

A suggestion for such a survey already has been presented to the State Fish and Game Board by Francis W. Sargent, director of the Division of Marine Fisheries.

Cost to the State for the program would be only \$3,000 a year, the remainder of the money coming from Federal revenue from the tax on fishing tackle. The Federal contribution would amount to \$3,000 a year for the three-year period.

Governor Herter said, "Our Massachusetts fishing industry has always played a vital role in the economic structure of our State, but only recently has it become evident that salt-water angling has grown into one of our most valuable recreational assets. We can attract more and more out-of-State vacationers to our coastal communities with sound management and development of our coastal fishery."

"Although striped bass is the most popular Atlantic game fish and Massachusetts is known to have the best striped bass fishing of any coastal State, I realize the species recognizes no State boundaries. Therefore, it seems appropriate that Massachusetts work co-operatively with the other coastal States and the appropriate Federal agencies to learn the information necessary to manage the fishery on a coastwide basis, rather than the 'helter-skelter' series of conflicting laws which now exist in all of the States along the migratory route of the striped bass."

Governor Herter disclosed that to date in Massachusetts all Federal funds derived from the tackle tax have been used for studying fresh-water species, despite the fact that between 40 and 50 percent of the sportsmen's dollar for fishing tackle has been spent for salt water use.

In 1950, the Dingell-Johnson Federal law provided for studies of either fresh or salt-water game fishes with funds derived from a Federal tax on fishing tackle.

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Dance Festival At Focus On Films

Provincetown will see two world premieres next week at the Dance Film Festival being presented on Tuesday, Wednesday and Thursday (July 28, 29 and 30) by Focus on Films. "Dance in the Sun", a modern dance solo by Daniel Nagrin, will be an entry later this year at several European festivals, but will have its first showing here on Thursday. The other premiere is a locally-made avant garde movie tentatively titled "Provincetown: A Prism in Monochrome", scheduled for the opening program of the series.

More than thirty rare films plus numerous short sequences beginning with shots of the original "Little Egypt" photographed in 1896 by Thomas A. Edison, will be screened in the course of the three-day festival, according to D. D. Livingston, director of the New York Dance Film Society, who will appear as program commentator.

Dancing across the screen of the former church auditorium next door to Town Hall will be such diverse figures as Martha Graham, trance dancers of Bali, Fred Astaire, the Sadler's Wells Ballet and Charlie Chaplin. Along with these luminaries will be a number of familiar faces appearing in the Provincetown movie, variously described as partly dance, partly surrealism, and partly travelogue. In addition to unsuspecting townspeople and visitors at large the cast includes Themis Chamberlain, Lewis Watson, Miss D. Maria Budnovitch, Earle Pilgrim, Nina Glenn, Gandy Brodie, and Cliff Hall Jr. Camera crew included William Davis Jr., Paul Santos and Chester A. Joseph. Thomas Cedronne was production coordinator.

Sequences were shot at Provincetown Beach, Pilgrim Monument, the graveyard, the wharf, Commercial Street, the dunes of Race Point and in a junkyard.

Sculptor's View

General theme of the festival is the inter-influence of the arts as shown in the changing directions of the dance world in the past half-century. "The ancients called dance the mother of the arts," Livingston says, "because it embodied music, drama, dimensional form and visual arts." The sculptural aspect of dance is emphasized on a Martha Graham solo, "Lamentation," an abstract study of grief filmed from a sculptor's viewpoint by Simon Moselsio, examining and re-examining portions of the dance from various angles rather than presenting the dance as seen by the audience's eyes alone.

With "Lamentation" and "Provincetown" on the opening program will be a rare behind-the-iron-curtain peek at Galina Ulanova, whom Life Magazine called "the world's greatest ballerina," appearing with the Leningrad Ballet in a portion of "Swan Lake". The remarkable

Ulanova, though nearing 50 and handicapped by tuberculosis, yet has brilliantly strong technique, unmatched lyrical softness, and the beauty of a woman of thirty, according to the Western critics who have managed to see one of her performances, now limited to twice a week. Completing this program will be films of Melissa Hayden, dances from "The Jazz Singer," early Edison dance sequences, and a Kathakali dance-drama of India.

Jose Limon and Valerie Bettis and their students lead the second program with a suite of modern dances filmed at Connecticut College. This sequence is awaited with interest by Lea Danzic of The Circular Cellar gift shop, to see if her niece Joan, who was a student there at the time, is in the picture. Completing the Wednesday schedule are stars of the Sadler's Wells Ballet in several films from England, Fred Astaire, temple dancers of India, and a suite of spectacular folk dances from many countries.

Hard To Dance In Sand

"Dance in the Sun", heading the final show of the festival, might well also have been filmed in Provincetown as it depicts a modern dance work motivated by the feelings of health, exuberance, and spaciousness of a dancer in a wide, windy sun-swept beach. Danced and choreographed by Daniel Nagrin, concert star and featured dancer in "Annie Get Your Gun", it was filmed by Shirley Clarke. Ralph Gilbert composed the score. The film begins with a stage performance of the work, then cuts to scenes of the same dance continuing amid the original sources of inspiration. Here the chief difficulties of the production were encountered because the loose sand bogged the dancer down, and finally special floor boards had to be concealed behind shallow dunes to give Nagrin the firm foundation required for the take-off point in a series of fast, high leaps.

Difficulties of another kind were faced by anthropologist Margaret Mead in making "Trance and Dance in Bali", a mature film study of a witchcraft dagger dance performed by hypnotized villagers. Having lived among them for a year and gaining their confidence in that she would not endanger the sacredness of the ritual, she and her photographer-husband, Gregory Bateson, were permitted to film it, but the ceremony took place at a rapid pace that allowed no time for plan-

ning the finer points of camera work and certainly for no re-takes. The film as released, is exactly as it went through the camera during the course of the ceremony, according to Dr. Mead, with only a minimum of editing. Walter Terry, dance critic of the New York Herald-Tribune, called it a "blood-tingling performance" that he was glad to see in the secure convenience of a movie projection room.

"Air for the G String", the only sound film of modern dance pioneer Doris Humphrey; and films of Uday Shan-kar, Josephine Baker, and Alicia Markova complete the Thursday program.

Among the out-of-town visitors expected in to attend the festival are Lydia Joel, editor of Dance Magazine and Martha Graham Associate, Thomas Jordan.

The dance festival follows the current program of "The Overlanders" and "Mastery of the Air", in the summer-long series planned by Angelina Ferro and Elizabeth Ann Vernon, co-directors of Focus on Films, whose 16mm theatre is providing a show-case for unusual films of special interest rarely

shown in commercial movie houses and usually viewable only through season memberships in film societies. Their summer program schedule has been selected by the magazine "Film News" as a model for 16mm groups in other parts of the country.

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